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ABSTRACT

A course concerning the development of increased performance skills individually and in ensemble, with emphasis on stylistic characteristics of the music studied, is the focus of this handbook. The following topics are presented in outline form: Course Description; Course Enrollment Guidelines; Course of Study Objectives--Musicianship, Proformance--Course Content; Course Procedures, Strategies and Suggested Learning Activities; Resources for Pupils; Resources for Teachers; and Assessment. (DB)

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# AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

TE 469 785

CONCERT BAND

5624.5

MUSIC

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

# CONCERT BAND

COURSE NUMBER: MUSIC: 5624.5

TE 499 785

Written by James Monroe, Chairman

John Morrison Edwin Rhodes

Herbert Rhodes Norman Cox

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board

I. COURSE TITLE

Concert Band

II. COURSE NUMBER

5624.5

III. COURSE DESCRIPTION

An advanced performing organization in which pupils develop increasing performance skills individually and in ensemble, with emphasis on stylistic characteristics of the music studied.

IV. COURSE ENROLLMENT GUIDELINES

Pupil will have successfully completed Concert Band 5614, or exhibit a high degree or level of proficiency on his particular instrument.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

The pupil will develop a concept of timbre through utilization of its color and characteristics.

The pupil will acquire the proper concept of phrasing through recognition of sentence grouping, important notes, shaping the phrase, melodic line direction and related baton techniques.

The pupil will utilize the proper articulation for the style of music being played.

The pupil will identify concepts of harmony dealing with suspensions, anticipations and other non-harmonic tones that appear in tonal music.

The pupil will be able to identify by ear the various forms of music. Examples: fugue, passacaglia, sonata-allegro, chorale and prelude, suite, rondo, aria, toccata, scherzo, overture and military march.

The pupil will determine by ear whether an example is concord or discord.

The pupil will identify by ear the existence of counterpoint and multiple counterpoint.

The pupil will determine by ear whether an example is in major, minor or chromatic mode.

By listening, the pupil will identify the basic types of modulation.

Given a written melody, the pupil will select the appropriate characteristics which make this melody expressive, i.e., dynamics, tempo, articulation, tone quality, mood, general character and timbre.

By listening to a musical selection, the pupil will identify both the medium of performance and its instrumentation by giving special attention to the timbre, the technical characteristics and the instruments and/or voices.

B. Performance

The pupil will play a chromatic scale for the practical range of the instrument, with characteristic timbre, at a speed of at least four tones per second.

The pupil will play from memory all major scales and their relative minors (in all forms), for one octave, with characteristic timbre, at a speed of at least two tones per

second, in an articulation (legato, tongued, staccato) selected by the teacher.

The pupil will participate in group ensembles (more than one to a part) and perform music literature of different styles, using the phrasing and articulation indicative of each particular style.

The pupil will perform as a soloist evidencing his musical ability and achievement through good musicianship.

The pupil will participate in small ensembles (one to a part) in which emphasis is placed on the importance of individual contributions to the total performance.

The pupil will participate in a public recital.

VI. COURSE CONTENT

A. Logistic

Assembly of instrument

Care and maintenance of instrument

B. Pitch

Fingerings

Tuning of instrument

Improved embouchure and breath control

C. Phrasing

D. Articulation

E. Ensemble balance

Group participation

Individual requirement/contribution

F. Scale study

Major

Minor (all forms)

Chromatic

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

Since this is a course designed for a top performing band unit in a school, each selection studied should be chosen for specific musical purposes. However, the committee believed that a week by week suggestion of procedures would be purposeless, since most bandmasters will find that the choice of materials is, to all intents and purposes, largely dictated by the band's performance schedule and its commitments to the school and to the community.

Too, it is obvious that a new high school opening with tenth grade only would probably not use the same literature and/or stress the same techniques in rehearsal as a traditional three-year high school band.

We believe that any person appointed as a senior high bandmaster will want to develop his own week by week program, with attention to the ultimate goals of musicianship and performance and the course content herein set forth.

VIII. RESOURCES FOR PUPILS

A. Methods

Klosé, Arban: Phrasing, articulation, development of embouchure, fingerings, logistics, scale studies and solos and duets

Farkas: The Art of Brass Playing

Treasury of Scales: Major, minor, chromatic scales; melody with band accompaniment, band and ensemble playing

First Division Band Method (Part four): Scale studies, etudes, and ensemble studies

B. Supplementary materials

Recordings of other similar organizations

Attendance at public concerts and/or recitals

XI. RESOURCES FOR TEACHERS

A. Methods

Building Better Bands: Music fundamentals and rehearsal fundamentals and techniques

The Forms of Music: Donald Tovey. A study of the different forms of music. Examples: fugue, aria etc.

The Modern Conductor: Elizabeth Green. Instrumentation and baton techniques.

B. Supplementary materials

Florida Bandmaster's Association list of solos, ensembles and band literature

Sound motion pictures of other organizations

Recordings of other similar organizations

Attendance at public concerts and/or recitals

X. ASSESSMENT

Assessment for this course of study may be made in terms of the following:

1. Teacher objectives and observation
2. Individual (soloist) or small ensemble playing
3. Large ensemble or group playing